

FLOWERS THE MODEL.

Striking Uses of Colors Now Made by Fashion.

NATURE'S IDEAS COPIED.

Eccentric Contrasts That Gave an Artistic Touch to Dress.

Opportunities for the Employment of Exact Taste in Selecting the Needed Tints—Flowers—Like Shadings Made Possible in the Fashionable Thin Materials—Pretty Yokes and Vests for Grenadines—Gowns—Black Especially Fashionable This Year—Variety and Beauty of the Neck and Grenadines—Surprising Amount of Work in the Season's Gowns—Gauges and Other Summer Materials and Their Elaborate Decorations—Gray Gowns Which Are Fashion's Favorites—Lace in Great Demand Just Now.

The most artistic feature of fashion just at present is the careful consideration of colors and possible modes of blending them. Some of the combinations seem eccentric and strikingly opposed to all rules of good taste on first inspection, but if we look for a purpose in fashion's scheme we find that nature suggests and dictates all the novelties in the arrangement of colors. Flowers are the models for contrasts as well as harmonies in our costumes, and the true artistic point is reached when the right shades and exact proportions of color are employed. Just what tint of mauve should be combined with blue settles the whole question of success or failure, and so on through the list of colors and endless variety of shades. Color has come to such a state of perfection in

the most surprising feature. The stitches necessary to accomplish the infinity of tucking, shirring, frilling, and ruching are beyond estimate. One example of elaborate needlework is in a pink silk waist tucked up and down in groups of five, the groups separated by an open lace stitch. The sleeves are tucked also in groups. The belt and collar are composed of tucks, and a double frill of silk, with three tiny tucks in the edge, finishes the front.



Besides the grenadines so much worn there are gowns of various kinds, very much liked for the transparent effects. They come in dark colors, with broad designs in black and white, or a lighter shade of the same color as the ground and in light tints with dark colors in the pattern. The dark grounds are effectively made up over white and trimmed with black Chantilly lace flounces. A chemise vest and collar of white silk striped with black velvet ribbon is a pretty contrast

set in above, completes the bodice, forming a round collar at the back and revers in front, crossing to one side at the waist line. The little vest and collar are of tucks blue silk with a lace edged bow of white chiffon at the neck.

Gowns of lace combined with a little taffeta are one of the novelties, cream guipure with tawny-colored taffeta being one of the special designs. Very little of the silk is in evidence, however, except in plain bands used between sections of lace and for the under dress, which is made with a deep circular flounce, showing well at the side, where the lace overdress shapes up in apron form. Some pretty contrast in color is needed for the collar band and belt, and violet and petunia color are especially pretty with the tawny and cream. Black taffeta, made up with yards and yards of black Chantilly insertion and edging, is one of the most elegant in all the list of summer gowns. Entire gowns of black Chantilly over white tulle with a foundation of satin are another of fashion's extravaganzas, and one point in the scheme of fashionable success is that the satin must be very soft and clinging, any aggressive stiffness about our skirt draperies being entirely the wrong thing.

Lace insertions seem to be used in unlimited quantities, and whether the material is silk or cotton the amount is as generous in one case as the other. Some very dressy summer gowns are made of tulle, sheer and fine, and light in tint, checked all over the skirt with lace insertion matching the shade of tulle, and lined with silk or tulle of the same color. Insertions go in stripes around the skirt from the waist to the bottom, where two or three tiny lace-edged ruffles are the finish, and the bodice is either checked or striped round to match. Bright orange is a finish for neck and belt.

Lace is decidedly the most popular trimming of the season, and next on the list is ribbon. The material of our gowns is simply a foundation for a lavish use of one or both of these decorations, and the narrow garland lace is especially new and graceful as a trimming. They are all made in little festoons of various depths and sizes, and used as a bertha finish around the yoke, or set in like insertion are very effective. Appliqued motifs of point de Venise in floral designs are especially desirable for gowns and capes, and, in fact, everything in lace is in order. Ribbon has been used in every possible manner, frilled and sewn on in plain

enjoy life. It also to furnish an attractive, quiet place where women who have been wearing out their nerves in a bread-and-butter struggle during the week, and whose homes or lodgings are not adapted to the rest cure, may take refuge on their own free day. There isn't anything hilarious and festive about the plan. Women who want Sunday hilarity will still flee from London, but there are many tired business women who will hail with delight a quiet, attractive place where they may read and doze and rest without being disturbed.

NOVELTIES IN CAPES.

Delight Summer Wear—When Solo Mignon Is to Look Pretty.

The novelties in capes are varied beyond description this season, but the noticeable feature among the latest editions of summer wraps is the fancy for colored silk and chiffon capes. Liberty and taffeta silks are both used, and any color, no matter how light, is correct if it har-



monizes with your costume. Chiffon of the same color is used for frills, and the special mission of these dainty trifles is to look pretty with

lace sprays with the material cut out underneath to show the colored lining through.

Club capes in black, gray and tawny color are made both round and pointed and quite plain, with rows of stitching, stitched bands and pin-



leg for trimming. Some of them, however, are very elaborate affairs, embroidered with beads and beads and trimmed with white incrustations of lace and plaited ruffles. The shawl-shaped cape is a boon to the woman who has an old-fashioned lace shawl, as it is easily draped into fashionable form on a lining. With some ruffles of silk and a high collar of black and white lace wired into shape, you have a stylish garment.

The first cape illustrated is of black taffeta, frills lined with mauve plaid edged with a black chiffon ruche. The collar is of plaited chiffon and mauve silk and the bows are of black satin. A shawl cape for mourning is of silk covered with chiffon ruffles and rouleaux of crane. Black satin embroidered with black sequins in guipure, and finished with three rows of plaited chiffon, forms another model, while still another has a yoke of cream appliqué. Tucks of black net and a frill of lace are the finish.

CHICAGO WOMEN REVOLT.

They Have Formed an Unsocial Club to Get a Chance to See Their Families.

The mushroom growth of clubs throws considerable light upon the needs and taste of womanhood, and it is refreshing to find that a consuming thirst for information and desire for prominence before the public are not absolutely

CONSUMERS are sometimes solicited to buy some baking powder other than Royal because it costs less.

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BIRDS FOR BREAKFAST.

A Park Row Cat's Matrimonial Hunting Expedition in the City Hall Park.

At daybreak every morning a big, handsome tiger-striped cat emerges from one of the large office buildings on Park row, opposite City Hall Park, and, after stealthily crawling over the cable car tracks, takes up a position on the curb just this side of Wall street. Its object in crouching there is not apparent until the sparrows in the trees begin to chirp. Then the cat is immediately all attention. Every sound, every flutter of the wing is watched at the cat all the while showing by its movements that it is after prey. Suddenly with a quick noiseless movement it clears the sidewalk and crouches in the grass plot at the foot of a tree. Sometimes it will remain there without so much as the blink of an eye for half an hour. Gradually the sparrows fly to the ground and can be seen feeding in the grass. Then the cat gets ready with a flying leap it lands right in the midst of the flock. The frightened birds scatter in all directions, but the cat generally has one or two clutched in its mouth, and with its victim it runs across the street and enters the building. This performance is repeated morning after morning, and it is very seldom that the cat does not catch a sparrow.

FRILLS OF FASHION.

Irish lace is very fashionable this season.

Some of the new French hats show a bow of black velvet spotted with white and a bunch of cherries, fruit as a hat decoration being the latest novelty. Very dainty hats to wear with thin gowns are made of black tulle abridged into tucks, and turned back from the face, with black outrich tips and a rhinestone buckle for trimming. Little rosettes in any fancied color, tucked in at the back, enhance the effect.

Hatspans headed with pretty enamelled flowers and leaves, insects of various kinds, and tiny birds with outspread wings add to the variety in this useful little necessity of dress. Irregular pearls set around with diamonds are also very fashionable.

Very pretty waists for morning are made of pink, lavender, and Sèvres blue linen.

Rever jackets of red and blue serge, with brass buttons, are the avon thing for golfing and coaching.

Round ground Valenciennes lace is coming into favor as a trimming for lingerie of all kinds and children's clothing as well. The patterns are almost exact copies of the old antique Valenciennes, and it is recommended as almost indestructible, which is the highest possible praise for a lace. It is made of black tulle abridged into tucks, and turned back from the face, with black outrich tips and a rhinestone buckle for trimming. Little rosettes in any fancied color, tucked in at the back, enhance the effect.

The plain silk parasol has no place in fashion this season except as an umbrella, for whatever the material of a parasol may be, it is more or less an elaborate production of tucks, lace, stitching, ruchings, plaitings, and insertions of all kinds, and every sort of silk on the list, and of Swiss, linen, and mousseline as well.

White veils of circular shape, with a patterned border, are very popular, and sometimes still more pronounced is a rose-colored net spotted with white chemise.

Bad Advice, but Not a Crime.

From the Chicago Journal.

A question of law which was raised in the city of St. Louis, Mo., by the case of a woman who had been charged with adultery, and the police station to-day caused considerable discussion. The question was: "Is it wrong to advise a person to leave his or her husband, and if so, does such advice constitute a crime?"

The point was argued from every angle, and the court finally came to the conclusion that, although advising a person to commit adultery is not a crime, it is a crime to advise a person to do so, if it does not constitute a crime, and the law is not violated by the person giving such advice.

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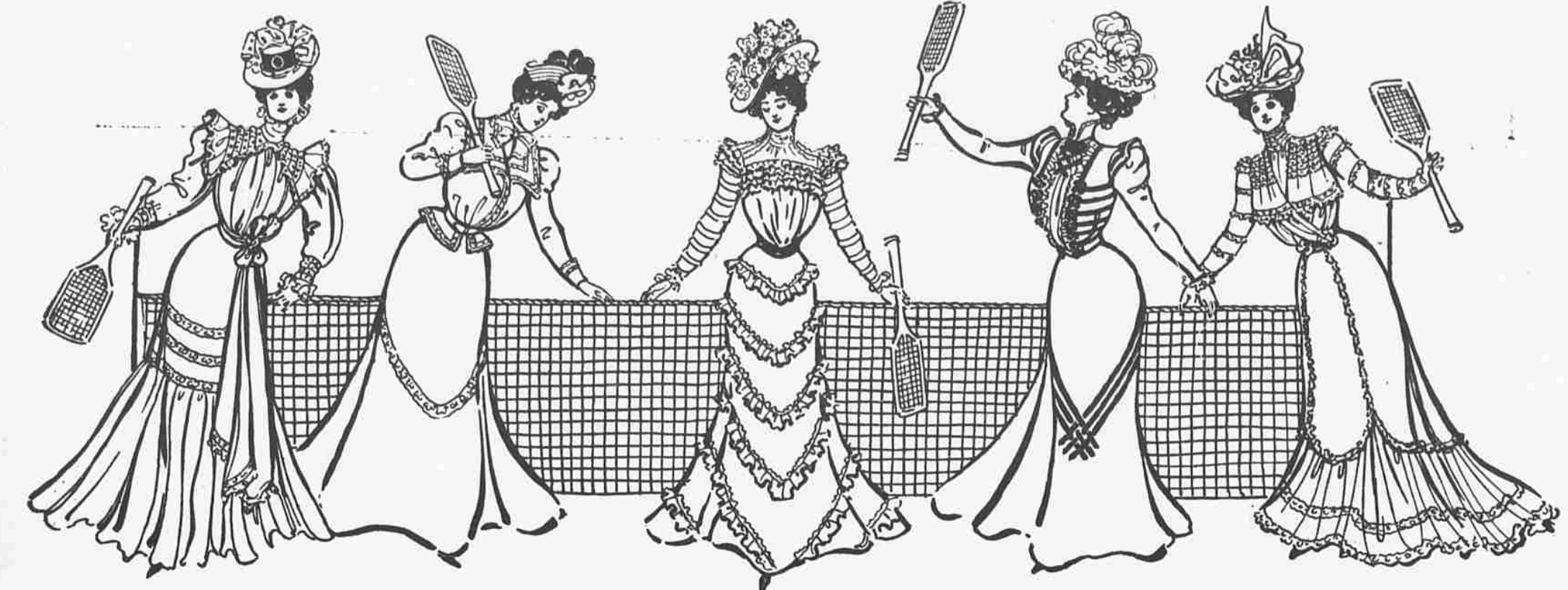
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materials that with care in selecting almost the exact tints of various flowers can be reproduced. One of the prettiest examples of present possibilities is a hat combining the shades of a damask rose. Peculiar contrasts of color in nature are always harmonious because one tint shades perfectly into another, like mauve, blue and pink, in the forget-me-not, and if we follow this rule in dress we shall have no inartistic results. Mauve and turquoise are one of the latest fancies in contrast.

The summer fashions afford every opportunity for flower-like shading, as the fashionable materials are thin and more or less transparent, showing a tinge of color through the meshes, which necessitates some thought as to the tint of the lining. Some of the prettiest gowns are of grenadine in tiny open checks of black mixed with some bright color, blue being especially pretty, and are made up over a shade of blue silk, which brings out the blue in the material. Narrow ruffles of net and chiffon and frills of ribbons are popular trimmings, and a pretty effect for the blue and black gown is a frill of half-inch black satin ribbon with a row of black velvet baby ribbon sewn plain on one edge. These little frills may edge the ruffles, which are almost invariably cut circular, and put on quite plain in front, whatever the width may be. The same ribbon frills may encircle the sleeves for their entire length.



Pretty yokes and vests for grenadine gowns are made of white taffeta silk, embroidered daintily in color between stripes of drawn work, and a pretty finish for the bodice, revers, and a narrow collar around the silk yoke is black net well covered with ribbon embroidery mixed with jet and steel. It is the guimpe or yoke effect which prevails in both plain and dress summer gowns, and in addition to lace, chiffon, tucked silk, and satin, with various kinds of embroidery for this purpose, there are china silk in groups of finest tucks, with fine brier stitching between them, and shirred neck crossed in squares and diamonds with fine lace insertion. Another feature in summer dress is the belt, which is in almost every instance very narrow, whether it is of velvet, ribbon or silk.

Black is especially fashionable this season, and the nets and fancy grenadines are in greater variety and more beautiful than ever. It is the mood of treatment which gives them style, however, and color comes in again for the lion's share of importance. One lovely gown is made over white satin, with plenty of white crepe lisse well covered with sprays of black Chantilly appliqué on the bodice. Red moiré is the foundation dress of another black grenadine, while still another gown of jetted net is made over a rich natural yellow with yellow velvet collar and belt. Black tulle is the most chic of all materials for evening, and made over black with a bunch of pink carnations at one side of the bodice the effect is very striking. The amount of work in the season's gowns is

with a dark blue gauze patterned in black and white. Spotted materials and effects are another conspicuous feature of the latest fashions.



White foulard spotted with black, black with white, and colors with spots of some contrasting shade scattered over the surface are all the extremes of fashion. Spotted velvet bows trim our hats, and spotted parasols crown the whole. One very pretty white foulard spotted with black has a surprise bodice and a small round yoke of Irish lace over a chemise of mauve lisse finely tucked and tied around the collar with a narrow bow of mauve silk.

In all the varied materials and pretty dresses there is nothing prettier or more dainty than the gray gowns which are fashion's favorites this season. The fabrics are thin and fine, and the varying modes of treatment with pretty contrasts of colors can make the gown becoming to almost every complexion. Crêpe de chine and silk wrap suits' veiling are very popular materials, and it is the pale, silvery shade which is most desirable. One stylish model, very useful for renovating a last season's gown, has a bodice and sleeves entirely of cream lace over pale blue silk with which the skirt is lined, showing just a tinge of color through its meshes, and lace insertions set in deep points all around the bottom fully four inches from the



edge, where a tiny ruche of the material is the finish. Two ruffles of crêpe de chine, with a ruche on the edge and a row of lace insertion

rows, but the latest fancy is ribbon arranged in appliqué bows.

First in the array of summer gowns illustrated is a pale seaweed, green organdie trimmed with transparent insertions of lace. The yoke is an alternate puffing of the muslin and lace insertions, the ash is of muslin with lace finish and the lining is of plain green lawn. Another dress, of white pliqué, shows the circular flounce headed with a row of embroidered insertion, which also trims the collar and basque frill. A plain bias band of the pliqué may also head the flounce and trim the simple jacket so much worn in this style of dress. They are made double or single breasted and fastened with large pearl buttons.

One of the daintiest pliqué suits is a plain white skirt, simply finished with a band, and a blouse cut with a frill below the belt of pink pliqué prettily braided with white. All the coats, whether jacket or blouse, have one or two wide revers, and are worn with fancy vests of lace and tucked or shirred organdie. Another summer gown is of pale green silk covered with beige colored checked organdie, trimmed with rows of Valenciennes insertion, below which is a frill of white moiré ribbon, edged with black velvet baby ribbon. Frills of ribbon and insertions trim the bodice, and the collar band is of tucked white moiré. A costume in light wool



shows a fanciful trimming of black velvet, forming a high point at the back, with interlaced ends like the front. Stripes of velvet run around the bodice. A dainty gown shows a lining of insertions and lace-edged ruffles.

For foulard is shown in the sketch. The foundation skirt first has a five-inch ruffle of the foulard, and falling over this is a deeper flounce, wide at the sides and narrower in front and at the back. This, like the upper portion of the skirt, is scalloped on the edge and trimmed with a frill of inch-wide green lace, above which are two tiny frills of black edging. A scalloped frill finishes the front of the waist over a vest of finely tucked white taffeta. Gray and white striped silk forms another dress, trimmed with ruchings of green chiffon. The skirt is also of the green, with elasticated ruchings and scarf ends falling at either side. Bands of black velvet ribbon finish the bodice. A fancy bodice in pink tulle has a band of pink moiré velvet studded with crystal cabochons. A model for a light taffeta gown is carried out in yellow, trimmed with clusters of ribbon frills shading from yellow to brown. Ribbon forms the upper part of the bodice, and the yoke and sleeves are of silk finely tucked.

NEW SUNDAY CLUB IN LONDON.

It Is Intended to Give a Place of Rest to Women Who Work Six Days a Week.

The profound peace with which the London Sabbath was saturated has been disturbed, and the women have done it. A Sunday club has been organized, and, though the intentions of the founders are beyond reproach, the innovation has caused a ripple of disapproval. The club isn't intended for the use of women of leisure, who have six week days in which to

thin gowns, especially organdies, as usefulness is quite out of the question.

The shawl shape is the favorite, possibly, but the little round cape with sloping corners in front is very much worn. Pretty light colors



are very attractive in this department, as in every other, but the most elegant bit of extravagance is made of white Liberty silk with lace frills and white chiffon ruffles. Blue, green and mauve taffeta in medium shades combined with black chiffon and lace make very stylish little wraps, and some of them are simply a succession of frills or accordion plaitings falling from a yoke which is jetted or covered with lace. A bow of chiffon tied under the chin with long ends is another feature.

The craze for lace extends to capes as well as gowns, and besides lace frills various motifs in appliqué sprays are used on both silk and cloth garments. A shawl little evening cape of pink silk in shawl shape, the downward tip at the back is covered with black Chantilly, and the plaiting of silk with a frill of lace falling over finishes the edge.

In black capes, always the most useful, there are some very elaborate models—combinations of satin, jet lace, and chiffon. Deep frills of black mousseline de sole edged with black satin ribbon are the finish on one little novelty



with satin jetted yoke. The bow with long ends is also of mousseline edged with ribbon. One feature of these and points of which some of the capes are made is the use of Chantilly

universal in the feminine world. Recently several influential voices have been raised in favor of women's clubs where intellectuality would be subordinate to comfort, and where women who couldn't be happy without reading long papers on deep subjects would have private rooms, and would not be allowed to interfere with the general peace and enjoyment of the members.

Chicago has gone further. A group of delightful women in that progressive town have founded a "club for the promotion of unsociality." Probably both club and name are half humorous, and the movement is a whimical protest against the wear and tear of social demands, but the suggestion strikes a sympathetic chord in the breast of many a woman who hasn't the courage of her convictions.

The members of the club have all handed in their resignations to the whist clubs, political clubs, Browning societies, &c., of which they were members. They have forewarned afternoon teas and have cut down their visiting lists. Formal functions must do without them; and their own entertaining is to be of an informal sort, to include no perfunctory crushes to pay off those social obligations.

The only organizations with which they may maintain connection are church and charitable societies, and there is a limit imposed upon them even in those cases. The club of which they are members exists no more, and the duties designed merely to give the moral support which comes from organization. It takes courage to lift the banner of revolt against social tradition, and there is strength in numbers; so the malcontents, who found that they were wearing themselves out in the effort to keep up with the procession, united in rebellion, and are now, in a spiritual fashion, to hold up each other's hands.

One of the club members is in New York now, and she says the movement is not a joke. "Informal affairs like this are a delight to every one," she explained, "but I had reached a point where I simply had no time for my children or husband or self, and something had to be done. A crowd of us compared notes one day and found we were all in the same boat, so we decided to form a club, and to improve the society, half fun, and half serious, heavy loads of triflingment of the rules. I suppose it will cost us a great deal of criticism, but I really couldn't mean anything to all the people on my visiting list, and I saw great deal more of my real friends now than I did when I was a member of the club."

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BRITAIN CONTEMPLATES WOMAN.

In the History of It Is Asked, and What Is the British Nobles' Ideal?

The symposium idea has been a trifle overworked by American journalists, but to find it in its glory one must look to England, where invertebrate magazines flourish in tropical abundance. It might seem that all men and women whose names could attract public attention had been interviewed upon every conceivable subject relating to women, but each month in London new symposiums blossom forth. One of the latest, appearing deals with the question, Are women men in money matters? Jerome K. Jerome and others discuss the matter with the seriousness demanded by the vital interest of the question.

Naturally, the jury being of men, a strong case is made out against the woman, and her bargain-counter habit is made a basis from which to argue a largely habit of baggaging over small sums, a lack of masculine liberality. Woman is extravagant in the sum total of her expenditure, mean in the items; that is the masculine verdict; but Gertrude Atherton has a good word to say for American women. As a rule, Mrs. Atherton doesn't take up the cudgels in defense of her sex. Women are not her hobby; but she doesn't think that American women are stingy; and she advances the statement, which is certainly a true one, that American women don't know much about pennies any way, until they go over to England and find how much stress is laid upon copperers there.

Another of the recent symposiums is of distinct value to young women who are unacquainted with the habits of the British nobility. All the ideas of English nobles are in value, possibly because of their rarity, but in this case not only would the pub-